CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 8, No. 15 TORONTO, APRIL 7, 1943 $2.00 Per Annum

Toronto Holds Midweek 12.05s

New Theatre in Inverness, N.S.

James Tubettie, Nova Scotia exhibitor, has opened a new motion picture theatre at Inverness, called the Victory. The theatre is on the site of Tubettie's former house, the Palace, which has been closed for almost a year. The theatre seats 260. Inverness has a population of almost 3,000.

The building, constructed in

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United Shows '42 Net Gain

United Amusement Corporation Limited, Montreal, reports net profit of $123,124 for the year ended December 31, 1942, equal to $1.52 per share on the 80,829 outstanding no-par-value shares. This is a slight increase over 1941 net of $120,762 or $1.50 a share. Gross income was $1,111,898 against

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Manager Fined

M. Chevrier, manager of the National Theatre, Montreal, was fined $10 by Judge Langlois for having violated the Lord's Day Act by allowing a Sunday performance in his theatre.

Jim O'Loghlin, Fox, On Sick Leave

James P. O'Loghlin, for many years general manager for 20th Century-Fox in Canada, has left for three months in the interest of better health. Jim has been ailing for a long time now. His temporary retirement was arranged while W. C. Gehring of Head Office was in Toronto the other week.

Here's hoping that Jim, who is very popular in the trade, recaptures his old vim and vigor.

Midnight Shows for War Workers Sponsored by Recreation Clubs

Several Toronto motion picture theatres have been running lately at an unprecedented showing time—Wednesday after midnight. These midweek midnight shows, not part of the regular operation of the theatre, have been sponsored by the recreation clubs of nearby munitions plants. Theatre and film are rented and attendance confined to members only.

According to Dr. S. Dillick of the Workers' Educational Association, which had some connection with one of the programs, plans are being formed to establish the midweek 12.05's for war workers. He is chairman of the committee organizing a Conference on Recreation for War

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Theatre Fire Drills

With the co-operation of the public, two Chatham, Ont., theatres, the Capitol and the Centre, hold regular fire drills. Thirty seconds is about the time the demonstration takes and it isn't a bad idea to win the reassurance of patrons.

Film Peddling Ain't All Fun

Selling films in the wide open spaces is no cinch. The boys beat their way to the backwoods, come hell or high water, and they don't always come back with an account.

One film salesman, to listen to him tell it, had quite a time with a theatre man in a remote town. The railroad only reached to within 20 miles of the place. The theatre man featured stage shows and though equipped for films, had resisted all attempts to be sold.

The salesman got off at the train stop. "I represent United Artists," he told the theatre man over the phone. "Who?" asked the man. "United Artists," was the reply. "That's Mary Pickford, Charlie Chaplin, Korda and many more."

The salesman was told to wait at the station to be picked up. When the theatre man got there the salesman opened up about films.

"Films?" shrieked the showman. "I thought they were a vaudeville troupe!"

And he beat it for home.

Midnight Shows Out In St. Catharines

The Finance Committee of the St. Catharines, Ont., City Council has asked the theatre managers of that city to refrain from midnight shows other than those before a Monday holiday.

Local Ministerial association pressed Council, claiming that the 12.05's were "immoral and unnecessary."

Ask No Lineups For Servicemen

A movement, unorganized so far, is growing across the line which asks that servicemen be permitted entrance into theatres without taking their turn in the line. One Canadian film columnist has made a similar request and there is no doubt that the idea will meet with favor in many the country have put the sugges-

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'Forever' Helps Canadian Causes

Two Canadian charities, the Canadian Red Cross and St. John Ambulance, will be the beneficiaries of the Dominion showings of "Forever and a Day" which will be distributed by RKO. That company financed the production of the film and will release it through its own newspapers in different parts of

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It's Here Again!

The happy months of the year-long slice of eternity have bowed in. In the country the annual rebirth is an enchanting process that makes one feel intensely alive. In the city it takes the form of a great cleaning. Mama Nature soaks her sumptuous self lavishly, leaving pools of water about, and man polishes his petty cubicles.

The city is like a streaky-faced giant. The glare of the bright noontime emphasizes the grotesque. The streets look half nude and ashamed of it. Men are obviously suffering in their heavy clothing long after women have greeted the season with bright bonnets and attire of reasonable weight.

On the Square the inhabitants acknowledge Spring in their own peculiar way. Cans of film decorate the sidewalk awaiting pickup. Theatre men move their kibitzers' congress to the wide pavements in front of 21 Dundas Square and the Film Exchange Building. The sounds of the street, unhindered by the wail of the winter wind, reach high up into the buildings, drawing busy executives from their

(Continued on Page 2)

'Salute John Citizen' Coming soon from ESQUIRE FILMS—a motion picture that will rank with the top productions of the year. Real down-to-earth entertainment. (advt)
One of the Finest Films to Come Out of England

Film Weekly Vol. 8, No. 15 April 7, 1943
HYE BOSSIN, Managing Editor

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Entered as Second Class Matter

It's Here Again!

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desks to look out of windows at the rooftops of the city and dream a while. The garden on the traffic island that splits the roadway, having surrendered its dressy white garment, looks forlorn as it awaits the coming of the flowers.

Film salesmen wonder how far their gas will take them, now that the roads are open. Men hurry to the bank, bowling alley or restaurant without overcoats. Topics of summer life share all conversation with the war.

The heart and mind broadens out, causing a greater realization of our good fortune. The increased physical freedom brings a sense of personal strength. The new lease of life hardens the resolve to help win the war, to strengthen the bond between us and those who gave up all their Springs that the folks at home might still enjoy theirs.

Seeing It Through

Theatre men have met every request for assistance in a way that has won the praise of officials and the public. But neither warm praise nor the soft summer days ahead should be allowed to lull us. We have reached the high road to Victory and must march straight ahead, at an increased pace, giving no ground to opposition.

According to Col. Cooper, chairman of the Canadian Motion Picture Distributors and in charge of the theatre end of the Red Cross Drive, our direct contributions may exceed last year's total by 25 per cent. This is a fine example. There are a number of other drives that will reach into the theatre before the year is out and theatre men are sure to work harder than ever in seeing that the public is informed.

Theatres are almost public property in the minds of officials, if we are to judge by the extent of their reliance upon them as morale boosters and drive builders. The public, used now to getting the official viewpoint in them, no longer thinks of them as part of a private industry. Yet, though the theatres' contribution to the war effort is greater than that of any other private industry not engaged directly in the making of munitions and food, the public is not particularly aware of it. The efforts of two Canadian institutions receive no particular praise from the public—the government and the motion picture industry. We think this is because the public regards the government as being synonymous with itself, and the theatre industry as a public trust. If so, that is the finest kind of flattery.

Recently the Hays Office got up a series of small folders dealing with the motion picture industry and the American war effort. Perhaps the Pioneers, which supervises our industry war effort, ought to get one up about its work for distribution in the theatres. This is not written in an endeavour to bring the industry credit. That would be silly, since we are grateful to be able to serve and that is our reward.

Such a booklet, however, would bring home to the patrons that the theatre is a proper channel for their own assistance in almost every phase of the war effort. From a year-round standpoint we are the most convenient depot and knowledge of this fact, as explained in a booklet, may induce increased effort.

Midweek 12.05s Held in Toronto

(Continued from Page 1)

Workers. One exhibitor, Leo Clavir, is a member. It is hoped that every element of the community will be represented at the conference.

Dr. Dillick explained that the theatre project was an attempt to combat absenteeism amongst war workers and boost morale.

"We will attempt to reproduce the pattern of a normal working day for war workers on the 4 p.m. to 12 p.m. shift," he said. "The average worker washes up, has his food, then seeks means of using his leisure hours in an entertaining way. These late shows will give the war worker the same privilege, helping him satisfy his social needs."

It is hoped that visiting concert artists can be induced to appear, adding to the distinctive character of the programs.

In one such forthcoming show, acts from the plant recreation club will share the program with the films. National Film Board men will film the doings.

The proceeds of one show held recently were used to help pay for an ambulance donated to the Red Cross. The usual admission price was raised by five cents, it is presumed with permission of the Theatre and Film section of the Wartime Prices and Trade Board.

Some talk has it that those responsible for the recent shows and others interested in following suit would like to supply their own staffs.

The plan will not receive serious consideration until exhibitors and distributors have investigated the possible effects seriously. The establishment of these shows on a regular schedule will certainly cater to a great many people.

Exhibitors want to make sure that those who attend are not abandoning their own showgoing in home zones in favor of the midweek midnight shows, and that patronage will be restricted to war workers whose hours interfere with showgoing. A round-table conference, under the chairmanship of R. C. McMullen, director of the Theatre and Film section of the Wartime Prices and Trade Board will be held by the interested parties.

Midnight shows have been banned in a number of towns by orders of the police or the municipal council, who waived aside the claim that war workers wanted them. Cities such as Hamilton and Ottawa recently banned the Sunday 12.05's. Midweek 12.05's, under the direct sponsorship of proposed showings will get the support of social and religious war workers, will raise the question again.

It is felt, however, that the groups, thus removing the theatres involved as targets of criticism.

United Shows '42 Net Gain

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$977,620.

Dividends of 80 cents a share were paid during 1942, same as 1941, and earned surplus now stands at $3993,914 against $335,-451 last year.

Balance sheet as at December 31, 1942, shows current assets of $434,224, including $250,102 in cash and $100,000 in Dominion Government bonds, against current liabilities of $122,153, indicating net working capital of $312,071, against $373,116 at the end of 1941.

During the year the company purchased the Strand Theatre property at the corner of Mansfield and St. Catharine streets, Montreal. This theatre was obtained under lease over thirty years ago. Funded debt was reduced by $49,100 to $1,361,400.

In his remarks to shareholders, the president, Ernest A. Cousins, notes that amusement, general taxes, licenses, income and excess profits taxes amounted to $683,654, and in addition there must be added $183,547, the Corporation's proportion of taxes and licenses of associated theatres, making a total of $867,201.

Fire Damages Theatre In Radville, Sask.

The Princess Theatre, Radville, Saskatchewan, was seriously damaged by fire last week and two employees were severely burned. The injured men were Charles Graham and Alex Ferris, the latter the son of the new owner, Mrs. Violet Ferris, who had purchased the theatre from Mrs. T. Reetz.

The fire, which started in the projection room, practically destroyed the building.

Fortunately the theatre was not crowded and there were no accidents in removing the audience. The fire spread quickly and made great headway, the town firefighters being hampered by streets blocked with snow.

It was the first night of operation for the new owner.

Fox to Technicolor 'Buffalo Bill' Pic

Twentieth Century-Fox has closed a deal with Harry Sherman, producer of many westerns for United Artists, to make a first-rank Western in Technicolor, "Buffalo Bill." Joel McCrae has been cast in the title role.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 8, No. 15 COAST-TO-COAST COVERAGE April 7, 1943

'Desperadoes' Action West'n

'Journey Into Fear' Fair

"JOURNEY INTO FEAR"
RKO
(Running Time: 71 Mins.)

"Journey Into Fear," though not the best of Orson Welles film offerings, might easily outrank the others in audience attraction. It falls into the ranks of spy dramas, for which there is an established following. This despite the fact that it lacks mystery and whatever suspense it has depends on its ability to make the patron share the fears of the main character. Those patrons who are prone to weigh things will observe that the Nazis miss many chances to assassinate the main character. This being the idea on which the film moves, its lack of conviction slows things down.

Mainly Welles has substituted a mood of fear, reflected in the subdued photography and presented by the acting of the main character, Joseph Cotten. Cotten is an American armament engineer in Turkey. It seems at first that the Turkish police are his persecutors. Then it develops that they are his protectors, aware of the Nazi intentions. The Turks are interested in keeping Cotten alive because they want the eventual use of the weapon of which Cotten is the expert. Orson Welles, as Colonel Haki, head of the Turkish police, presents a good character performance.

Welles' attempt to keep Cotten alive leads to a separation of the American and his wife, played by Ruth Warrick. The film becomes one long chase, slow most of the way, but very fast at the finish. The matter of life or death for Cotten is finally settled in Soviet Russia.

The film has a number of fine acting performances in the minor roles by Everett Sloane, Agnes Moorehead, Jack Moss and Jack Durant. The characters are distinct and unusual and do much to make up for the slow pace of the early reels.

Waugh in Africa

Capt. Freeman Waugh, who used to manage the Hollywood, Toronto, and the Lyric, Hamilton, Ont., is now serving in Africa.

COLUMBIA OFFERS GOOD TECHNICOLOR WESTERN

"THE DESPERADOES"
COLUMBIA
(Running Time: 85 Mins.)

Technicolor and the old time West were just made for each other. Columbia, for its first adventure in the field of color films, has brought them together in a happy union. Any Western script slated for color starts off with an immediate advantage. Such a film, of course, isn't critic-proof but there's a great deal of guaranteed customer satisfaction. Westerns, though mortgage lifters in the byways and the sideroads, are rarely downtown stuff. "The Desperadoes" is.

Against the colorful scenic backgrounds, which are extremely relaxing, there breaks out every little while one of the sure-as-shootin' pieces of Western business. There's a pip of a bar-room brawl, an exciting chase, a broncho-busting episode, ranch music and one of the wildest and best stampedes ever filmed. By way of novelty, horses, not steers, do the stampeding. Though somewhat shy of shooting in the earlier episodes, "Desperadoes" makes it all up before the fadeout.

Lean and lanky Randolph Scott is the sheriff in the tried-and-true plot about an outlaw who goes straight for love. The outlaw is Glenn Ford and love is Evelyn Keyes. Ford is the sheriff's old buddy who captures the old buddy's girl as the reward of delayed virtue. There's a bosomy and buxom Clair Trevor, Ford's boyhood sweetheart, now a saloon keeper. There's also good old Edgar Buchanan as a banjo-playing, tobacco-chewing, soft-spoken old buzzard. He's Keyes' father, pretending to be one of the good guys but really in league with the bank robbers.

Others who add to the excellent playing are Porter Hall, as a dishonest banker, Guinn Williams as Ford's pal, Raymond Walburn as a slavish judge, Bernard Nedell as a robber, and Joan Woodbury.

Much of "Desperadoes" was shot at night and those parts don't stand out nearly as well as the daytime scenes. But, all in all, it's a rip-roaring Western of the kind everyone likes. The Technicolor reproduces everything in fine style, lush furniture and the overstuffed gowns of the period, gleaming gold watch chains and carpety vests, etc.

Have YOU Helped
The Motion
Picture Committee
of the
CANADIAN RED CROSS
Campaign Yet?

'Chetniks!' is Exciting Film

"CHETNIKS"
20th CENTURY-FOX
(Running Time: 73 Mins.)

The controversy as to whether General Draja Mihailovitch, leader of one section of Serb resistance, is everything claimed for him has not sunk into public consciousness sufficiently to affect the attraction of his screen life story. He has had a long buildup as a fighting hero and there is much public curiosity about him.

Phillip Dorn, as Mihailovitch, provides a daredevilish performance. The picture, in fact, is in the Western tradition. There are mountains, horses and ambushes. The story of Serbian resistance has been fitted into a Hollywood mold. This may not be closest to the real picture of the struggle against the Nazis but it will help the box-office in action situations.

Dorn and his men hide in the hills, swooping down on prison trains and supply groups. His wife, played by Anna Sten, still lives in a town occupied by the Nazis but unknown to them. The General's truculent son makes a slip and the Nazis find out about the family. Planned starvation is introduced by the Nazis to force the population to turn in Sten, who has escaped without her children. In the end the General storms the town and everything is okay.

Phillip Dorn does a plausible job and Anna Sten, in her return to the screen, makes you wonder where she has been all the time. Others who add to the picture are John Sheppard, Virginia Gilmore, Martin Kosleck, Felix Basch and Frank Lacteen.

"Chetniks" is loaded with action and will prove fine fare for most patrons.

Hollywood Previews NFB's Navy Short

Members of the Hollywood Writers Mobilization, which represents eight other bodies of film workers, had a look at the National Film Board's new short about the Canadian Navy, "Action Stations," on March 30. Joris Ivens, who directed it, was a speaker.

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Return of the Old Maestro

I watched the Army Show being rehearsed by Jack Arthur at the Victoria last week and would almost gamble that it won't be many points behind the American one. Seeing Jack, who was borrowed from Famous Players for the job, on the stage in complete command, one gets some idea of his great love for the theatre's original medium.

This Arthur is famed wherever the stage is still alive, as a producer and conductor. By the time he retired from stage production to a desk as theatre supervisor, many who passed through his hands went on to fame and fortune of their own in the theatre. And they still love their old boss.

For a while, some years ago, Jack produced a series of Variety shows for CBC. He was always surprising those who worked for him with his ability to point out the things that were exactly right.

For instance, he wasn't satisfied with the script name, on one occasion, of comedian Sammy Sales, who was doing Heeb comedy on the program. The cast offered substitute names, none acceptable to Jack.

"How about 'Salzberg'? asked Sales.

"That's the one," answered Arthur. "It's in."

"No wonder," said Sales. "It's my real name!"

Film men will take pride in the fact that a number of recruits from the industry, among them Bob Eves, Jimmy Cameron and Eddie Harris, are associated with the Army Show. And the Army Show will probably yield Hollywood more than another film—a Warners producer came here to catch it, that studio being busy right now on the American army show. There is talent of various sorts to be studied, particularly that of Johnny Wayne and Frank Schuster, who did much of the writing for the show.

* * *

Out of the Mouths of Babes

Al Daniels, who runs the Royal, Toronto, used to be in vaudeville as a comedian. He was playing a supper show on a Saturday and the front rows were filled with juveniles who had sat through the earlier shows.

"Shall I sing," asked Al, quoting from his routine, "or shall we be friends?"

"Aw, mister," wailed one of the repeaters, "let's be friends!"

* * *

N.G. for the House

There's a story about an exhibitor who was offered "Random Harvest," Regal's big grosser. He wouldn't have any part of the offer.

"Why?" he asked.

"Farm pictures," he replied, "are no good in my house."

* * *

Maybe It Could Be

A kibitzer phoned Win Barron, Paramount press agent, and asked him if it were true that his studio had bought the film rights of "Tobacco Road" from Fox for a remake.

"I haven't heard about it," answered Win. "Where did you hear that?"

"Oh, just around," was the answer. "They say that Crosby and Hope will be in it and it will be called "The Road to Tobacco."

* * *

They Don't Care

The public never remembers what company made the film it just saw. A radio quiz contestant missed the $64 question on this point, after answering every other movie question.

Announcer asked, "If you were a Paramount press agent, would you be more likely to brag about "Star Spangled Rhythm," "Casablanca" or "Random Harvest"?

Contestant didn't have the slightest idea.

Ask No Lineups For Servicemen

(Continued from Page 1)

tion forward in editorials. The Hollywood Reporter, a trade paper, addressed a similar request to the industry. Some New York theatres have given service men a quiet preference by summoning them out of line but haven't announced the practice as a policy.

It is felt that there would be little protest from civilians, who have plenty of time. Servicemen, on the other hand, have limited time and cannot spare any for waiting. Many must catch trains and just can't take a chance on a movie. The absence of any waiting would leave them an extra couple of hours with their families and friends.

Nothing has been said about extending the proposed privilege to girls in uniform, it being considered that their problem isn't the same.

The adoption of the idea here would certainly be the friendliest of gestures. It wouldn't affect patronage adversely. If anything, it will increase the attendance slightly.

New Theatre in Inverness, N.S.

(Continued from Page 1)

1941, is especially designed for the viewing of pictures with a maximum of comfort and safety. It is fitted with the latest type of theatre chairs.

The projection room has been pronounced one of the best in the province. The room is fireproof, conforming in every respect with the regulations governing the operation of moving picture equipment. The walls are eight-inch hollow tile, with a concrete floor and asbestos ceiling. The doors are of steel and no woodwork is exposed in the room.

A feature of the auditorium is the high ceiling which provides space to ensure uncontaminated air at all times. Four exits from the body of the auditorium are provided, two of which are five feet in width, besides the main entrance and exit door at the front.

An inspector from the Board of Censors visited the building and pronounced it satisfactory in meeting the requirements of the Cinematograph Act.

Columbia Likes British Columbia

Hollywood returns to Vancouver Island for suitable background and color, this time for "Attack at Night," a Columbia production now being filmed at Camp Nanaimo.

FOR "Commandos Strike at Dawn" Harland Rankin, Centre, Chatham, Ont., put on a real patriotic campaign that won the approval and interest of the patrons.

Harland distributed Commando daggers made of paper and imprinted, teaser cards and heralds. He created a special radio tieup with officers from the nearby training centre. Four city bands played on alternate nights.

He presented a prologue to the picture on the stage in which girls paraded the flags of the United Nations.

It kept him hopping but the results were gratifying.

* * *

RALPH TEIDE, Community, Welland, got over the problem of introducing a new serial to the kids in a smart way.

He handed out small membership cards, proclaiming the youngsters members of the Community Theatre Secret Code Club, which meets every Saturday afternoon—in the theatre.

The kids loved it.

* * *

BOB BROWN, Vanity, Windsor, gave "The Scarlet Pimpernel" a touch of horror by putting a large guillotine in the lobby in advance of the picture. During the run he had it transferred to a downtown store window, where the noggin-chopper stopped traffic.

* * *

AL PERLY, Midtown, Toronto, likes to do things in dressy fashion, taking advantage of the beauty of his usherettes to boost coming attractions. For "In Which We Serve" he has the girls wearing sailor hats, silk sashes and an armband featuring the title.

He contacted the neighborhood clergymen and suggested they mention this fine drama, which is a tribute to the British Navy, to their congregations.

Al likes to touch all the bases. He placed display cards in factories, barracks and schools.

Russ Aid Rentals Reach $3,400

Esquire Films has handed the Aid to Russia Fund a cheque for $3,400, the total kicked back by exhibitors as rental for "Children at War," the one-reeler donated by Artkino and distributed gratis by the first-mentioned company.

To Film Canucks In Action

Canadian motion picture cameramen will be on hand and in action when the Dominion's soldiers swing into the long-awaited attack on enemy territory. They will be the official photographers of all military activity involving Canadians and the results of their work will be shown to the theatre-going public, as well as military men interested in furthering the technique of war.

The films will be made ready for the screen in England, then flown to Canada by bomber. Two negatives, one stored in England in case of mishap to the other, will be made.

In charge of the work are Captain Laurie Audrie of Winnipeg, head of the photographic section, and Lieut. Jack McDougall of Montreal, chief of the film unit, who was formerly with the Associated Screen News. Both men took part in discussions with high army officers, out of which the present program came.

Lieut. George Noble, an Englishman, is head cameraman in the film unit, and Lieut. Alex Thom of Montreal, a former Associated Screen News man, is in charge of cutting and editing.

Staff Sergt. Mitre Spencer, formerly with the national film board in Ottawa, is a cameraman and also assists in the cutting and editing. Other members of the film unit are Pte. Alan Grayston of Montreal, former Associated Screen News employee, and Cpl. George Cooper of Ottawa.

Lieut. Frank Royal of Winnipeg is second in command to Capt. Audrie in the still unit. Others are Lieut. Jack Smith of Toronto, Lieut. Alex Stirton of Calgary, Lieut. F. G. Whitcombe of Sarnia and Sergt. Bud Nye of Winnipeg.

The cameramen will work in conjunction with the press correspondents when action starts.

'Forever' Helps Canadian Causes

(Continued from Page 1)

Dominion circles.

In the United States several channels, turning back all profits to designated charities in every country shown.

More than 70 outstanding stars and feature players, many of them English, seven directors and 21 leading writers gave their services gratis to the making of "Forever and a Day," which has been pronounced an exceptionally fine film by critics who caught it at early screenings. It is the story of a number of generations of an English family with American branches, moving against the background of an ancient house built in Wellington's day and still defying the blitz.

The intended recipients of the Canadian profits were made known by the Governor General, who was presented with the film by C. Aubrey Smith and Sir Cedric Hardwicke at a ceremony in Ottawa last week. Prime Minister Mackenzie King and the Minister of War Services, General LaFleche, were present.

In England His Majesty, King George, will name the charities to benefit from showings in the British Isles. President Roosevelt's pet charity, the National Foundation for Infantile Paralysis, will get 75 per cent of USA profits, the other 25 going to the Los Angeles Community Chest. A ceremony similar to the Ottawa one was held in Washington, at which the president accepted the offer.

Wings and Stripes For Murray Sherman

Murray Sherman, formerly of Premier Operating and son of Dave Sherman of the Casino Theatre, won his wings and stripes at Mont Joli, Quebec. He's now a sergeant of the RCAF.

Sgt. Murray Sherman

Red Cross Drive Nears Finish

With the Red Cross campaign officially over, those theatre men who haven't cleaned up their end are still busy. The film end of the drive, which is headed by Colonel Cooper, may yield something like 25 per cent more than last year's campaign.

Officials of the Red Cross in various parts of the Dominion have praised the efforts of the industry. The Hon. E. W. Hamber, formerly Lieut.-Governor of British Columbia, was impressed with the effort of theatre men and praised the newsclips. He led the drive in the coastal province. H. C. Murphy, head of the Nova Scotia Red Cross, wrote that the work of the theatre men there couldn't be improved on.

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MONOGRAM PICTURES

Toronto, Montreal, St. John Winnipeg, Calgary, Vancouver

NFB Shows Bring Novel Reactions

One thing National Film Board projectionists have learned while touring the theatreless byways with their wagon shows is that there is another viewpoint to everything.

From the earliest movie times city and town children have thrilled to the sight of white men chasing Indians. Lo, the poor Indian, never got much sympathy from blood-thirsty juveniles.

But Bill Ritchie, NFB projectionist, learned something while doing some unreeling at a country school in Appleton, Ontario. The children were asked to write essays about the films. And the Indian kids from the Spanish Reservation wrote that, while they liked the films very much, they would like to see more films with Indians chasing white men!

At night, Ritchie and all the projectionists of the National Film Board Rural Circuit show the films to grownups. The audience comes from miles around, eager, interested, with a thirst for knowledge of the war that produces surprising results.

The rural circuit, originated in January, 1942, has shown films to more than 300,000 people in isolated communities.

SUPERIOR FILMS
277 VICTORIA ST.
TORONTO

Now Releasing

In Old Santa Fe
Ken Maynard, Gene Autry, Smiley Burnette

★

City of Missing Girls

★

I'll Sell My Life

★

Lady in the Morgue

★

Black Doll

East Coasters Like Mal. E. Walker

EARLY this month the folks around Sackville, New Brunswick, went out of their way to tell Malcolm E. Walker, Maritimes exhibitor, how much they thought of him. The excuse for the approving nods and handshakes was the tenth year of Walker's ownership of the Imperial Theatre of that town. Away from the big cities theatre people are very real folk to the public. Thoughts of their enjoyment lead naturally to those who presented it for them.

Walker acquired the Imperial in 1933 and has spared no efforts to make it a first-class house ever since. This year he installed the newest in sound equipment. At the time he took over the Imperial he was the youngest exhibitor in the Dominion.

This Walker is not only active in theatre matters but a very enterprising fellow. In 1934 he brought the old Scotia Theatre, Halifax, in tow, moving to that city. The name was changed to the Gaiety. Fire destroyed it in 1937 and Walker replaced it with the New Gaiety on a bigger and better scale. In 1938 he opened New Germany's first theatre, the York.

When Walker moved to Halifax to establish his headquarters there he appointed Sydney Brownell to manage the Imperial. When Brownell joined the Armed Services his wife replaced him.

The Sackville Tribune joined with the populace in lauding Walker and his accomplishments.

Exhibitor

Malcolm E. Walker, well-known Maritimes exhibitor, whose tenth year as owner of the Imperial, Sackville, N.B., was celebrated by the patrons of that town.

Manager

Mrs. Sydney Brownell, manager of the Imperial, Sackville, N.B. She took over when her husband, manager of the house for eight years, joined the Armed Services.

Guelph Staffs Go to School

Guelph, Ontario, theatre employees will get basic training in how to look after patrons under wartime emergency conditions. Professor W. C. Blackwood will give a series of lectures designed especially for theatre employees in connection with the civilian defence program.

Fats Drive Coming Right Along

Three Chatham, Ontario, houses —Park, Capitol and Centre— yielded 1,765 pounds of fats to the drive. The Capitol outdrew the others with 825 pounds. London, Ontario, theatres collected 2,100 pounds.

The Capitol, North Bay, Ont., collected almost two tons from the youngsters.

In Calgary, the Palace, Grand, Capitol, Variety and Strand ran shows, as did the Lacombe Theatre, Lacombe, Alberta, which is operated by H. E. Stevenson.

Bendix Visits Toronto

William Bendix, popular Paramount star, who will be seen shortly in "China," will visit Canada next week. Win Barron, Para Canadian p.a., will accompany him on visits to Ottawa, Toronto and Montreal.

He Just Rented Out the Show!

Probably the toughest-luck manager in the business is Wyman Packard of the Colonial Theatre, Portland, Maine.

He rented out the theatre to a committee from a local shipyard for a midnight show, receiving $100. More than 750 brawny workers attended, paying $1.50 for the privilege. They soon decided it was a gyp and wanted their money back. Apparently they weren't offered any satisfaction.

The shipyard workers wrecked the seats, broke the windows and ruined the stage, leaving the place looking like a slice of the Stalingrad front.

The cops came. The manager found himself in police court facing a variety of charges:

(1) Operating a projection machine without a license from the State Insurance Committee,

(2) Permitting the aisles to be blocked,

(3) Permitting sand to block an exit door.

He was fined for these offences. But he was acquitted of the charge of having the main door of the theatre locked during the show. His janitor was fined $50 for that.

Plenty of trouble, you say? But that isn't all. Together with a member of the shipyard committee, he was held for the Grand Jury for allowing an indecent performance.

All he did, said Manager Packard, was rent out the place and the regular program.